

## THEATRICAL NOTES.

Charles Frohman has engaged Frederic Robinson to appear in "The New Boy."

Robert Downing is to have elaborate scenery for next fall's production of "The Gladiator."

It is said that during the railroad strike the Chicago theatres played to an average of \$15 a night.

The New York *Recorder* states that Walker Whiteside has married his leading lady, Miss Zella Wolstan.

Emma Nevada will make a tour through America next year in the role of "Ada," in Wagner's opera, "The Fairies."

Miss Marie Broughton, a sister of Miss Julia Marlowe, has been engaged for the role of "Sue Eudaly" in "Blue Jeans" next season.

Among the histrionic debuts of the coming season will be that of Mr. Arthur Zimmerman, the bicycling champion.

Manager Charles Frohman will begin his season's work in August by sending out fourteen companies. Next season he will produce "The Girl I Left Behind Me" in London, with a cast almost entirely made up of American actors who have appeared in the play in this country.

The *Mirror* says: Madeline Pollard, the plaintiff in the notorious Pollard-Breckinridge case is anxious to go on the stage. She is said to be writing to managers with that object in view. So far her applications appear to have been unsuccessful.

The engagement which Sarah Bernhardt has just closed in London was the most successful that she has ever played in that city. She concluded her English visit with a series of matinee performances in Manchester, Liverpool, Birmingham, Sheffield, Glasgow and Edinburgh.

In "Slaves of Gold," a new melodrama written by Elmer Grandin which is to be produced in New York early in September, a flood is supposed to happen and by a new mechanical device the water is seen to rise three feet on the stage. In the company will be the author and Miss Eva Mountford, his wife; Mr. Frank A. Tanuehill, John T. Burke, Mr. W. B. Arnold, Mr. Franklin Hurleigh, Miss Ida Vallance and Miss Lizzie Creese.

Mr. Beerbohm Tree changed his mind about closing the Haymarket season with a revival of Hamlet and decided to present Ibsen's "An Enemy of the People" instead. He will make this piece a feature of his provincial tour. Oscar Wilde's new comedy will not be produced in the Haymarket until the new year, when Mr. Tree will be in the United States.

Bronson Howard has, according to his practice of delivering a play once in two years, nearly completed a new piece, to be produced at the Empire, New York, at the close of the run of Henry Arthur Jones' "Masqueraders," to be seen there for the first time in November. Mr. Howard's last play, "Aristocracy," was produced at Palmer's theatre, New York, November 14, 1892. The new one is to be a satirical comedy.

In October Mlle. Calve will sing in Sweden and Norway, while from November 1 to December 15 she will sing at the Paris Opera Comique. In January she will give a few special performances at Madrid. She will sing at Monte Carlo in February, while for March and April she has accepted a special engagement to appear in "La Navarraise" and "Carmen" at the Imperial opera house of St. Petersburg and Moscow, whence she will return direct to London for the spring season there.

William Gill has completed two acts of the play which he is writing for Miss Helen Dauvray, who will star next season under Edwin Knowles' management. It is a farcical comedy in three acts, the scenes of which are laid in Brazil. The play has been christened, but its name will not be revealed until the comedy has been finished. Miss Dauvray says she is delighted with the play. Her season will open early in September.

The scenes of Mr. Stanislaus Stanges' comedy for Mr. Charles Dickson, "A Jolly Good Fellow," are laid in America and England. The first act is at West Point on a graduation day, and the soul-stirring strains of martial music which will be interspersed throughout will doubtless add to its effectiveness. Act second is laid at a

fashionable seaside resort, and here will be shown the frivolity and gayety of high life. The third act occurs in Washington, D. C., and the last in London, England.

A man from San Francisco says of "Charlotte Corday," recently produced in that city by Kyrle Bellew and Mrs. Potter and supposed to have been written by Bellew: "He has no reason to be proud of it, for it is a bad, crude, unideal transcript from the history of Charlotte Corday's assassination of Marat. Mrs. Potter was thinner than of yore and not less angular, artificial, and mock heroic. Her art had not improved. Fashionable audiences went to the Baldwin to see her, and they seemed to view her as an exhibit of New York society rather than as an actress."

"Pickaninny" bands and "Living pictures," will be the features of many traveling companies the coming season, and all because they were striking features of the two big successes in New York last season. "In Old Kentucky" introduced a band of clever little negroes in a strong scene representing southern life, and they pleased the jaded play goers of Gotham mightily, and "1492" is responsible for the "Living Picture" craze. Fourteen companies have thus far announced pickaninny bands, and a determination to trade upon the success achieved by "In Old Kentucky."

Among the coming attractions for the opening of the theatrical season is a new American spectacular production. "Ship of State," by Frank D. Skiff, founded on historical facts purely American, illustrating in a vivid manner Perry's victory and his famous naval battle on Lake Erie. After spending twenty-five years as a scenic artist in leading theatres of Chicago and as an author of several successful plays Mr. Skiff believes he has at last hit upon the wants of of the theatre-going public. Mr. Skiff believes that an American play in which is presented a faithful characterization of quaint American humanity and faithful pictures of locality, with lines in which humor, pathos and philosophy are so blended as to produce a harmonious whole, would be an unqualified success.

Lewis Morrison is fond of reciting his early professional struggles. His first really great success was in "The Legion of Honor" at the old Park theatre, New York, then under the management of Henry E. Abbey. The play subsequently went on tour with Mr. Morrison the lamented Sam Pierce, and Annie Graham. A later hit of Mr. Morrison's was in "Victor Durand" at Wallack's theatre. He was succeeded in this play by Richard Mansfield. As Adelaide Neilson's leading support he became widely popular and his Iago to the elder Salvini's Othello was pretty nearly an ideal interpretation of the part. His Mephisto in "Faust" has given him wide repute. He will produce "The Flying Dutchman" next year and will have a congenial role in Vanderdecken.

Walter Damrosch has recently made the odd confession that he still continues to suffer from a peculiarly nervous agitation just before he ascends to his place at the conductor's desk. In speaking of this subject recently he said: In even the smallest and least critical towns in which I ever appear in public, the half hour before the concert is invariably one of absolute misery. It is not exactly stage fright but a sort of nervous fever. It is impossible to eat or drink anything. It is torture. It lasts while I walk out on the stage. The moment I grasp the baton it is gone, absolutely and entirely, and does not come back again till the next concert. The worst torture of the sort I ever suffered was the first night I conducted at the Metropolitan opera house, after my father had been seized with his last illness. The opera was "Lohengrin," and I knew it by heart. I could have conducted it backward, and the orchestra knew it so well and was so perfectly drilled that, I suppose, no particular harm would have been done if I had conducted it backward. Yet my agony that night, ten years ago, is something I don't like to recall even now.

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